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MOVING INTO WHOLE LANGUAGE PRACTICES

**A Project
Presented to the
Faculty of
California State University,
San Bernardino**

**In Partial Fulfillment
of the Requirements for the Degree
Master of Arts
in
Education: Reading**

**by
Robert H. Myers, M.B.A.**

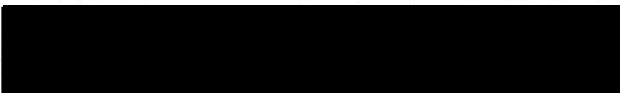
June 1993

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ABSTRACT

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Robert H. Myers, M.B.A.

California State University, San Bernardino, 1993

Statement of the Problem

The purpose of this project is to provide a resource guide for teachers who wish to move into whole language practices. Traditional curriculum tends to disregard students as natural learners and instead relies excessively on the wisdom of experts outside the classroom. Teachers moving into whole language need a basic understanding of theory as well as sample strategies which might serve as a springboard from which to develop their own curriculum.

Procedure

Whole language curriculum reflects a view different from traditional curriculum regarding language, learning, teaching, and curriculum itself. It is a philosophy which is translated by the teacher into student-centered practices designed to build upon the strengths of the students. By building upon these strengths, students compensate for their weaknesses. Mandatory district and

state frameworks are easily incorporated into a whole language classroom.

Conclusions

In a whole language classroom the experiences each student brings to school are valued regardless of the student's literacy development, culture, or socio-economic background. The goal of whole language is to provide a variety of learning opportunities where each student can bridge their personal background experiences with new ones. Rather than squeezing each student through the same traditional curriculum mold, whole language teachers strive to engage each student in learning experiences which are personally meaningful and rewarding.

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INTRODUCTION

Highlight my strengths and my
Weaknesses will disappear
(Maori proverb)

This Maori proverb highlights an essential truth. Everyone has weaknesses, including students, teachers, school administrators, district superintendents, and parents. All students, even those thought to be unsuccessful, come to school with a wide range of strengths. For most, they are natural learners, they are curious, and they are to varying degrees sociable. According to Routman (1991), one of the most difficult things for a teacher to do is to focus on a student's strengths, because the average person will notice first what is wrong before taking note of what is right.

In many instances strengths in one or more areas can be effectively used to shore up a weakness in another. Unfortunately, this is not as likely to occur where the curriculum has been segmented and each subject taught isolated from the others, as is the case in traditional, segmented curriculum.

In a segmented curriculum each subject are is placed in a separate category with a separate time block. While some educators are inclined to believe this approach

provides students a more balanced curriculum, current research suggests that this curriculum design is more likely to hinder learning than enhance it. Curriculum can be made more natural and more meaningful for the students when the teacher takes advantage of opportunities for weaving reading, writing, listening, speaking, and thinking throughout the curriculum (Manning, Manning, Long, & Wolfson, 1987).

Statement of the problem

There are two problems with traditional curriculum. First, traditional curriculum tends to disregard students as natural learners, and second, it tends to rely excessively on the wisdom of experts outside the classroom, rather than the classroom teacher, for curriculum decisions.

Students are naturally curious and are constantly trying to make connections between what they know and their daily experiences. However, the design of traditional curriculum's does not encourage students to constantly make connections across subject areas. In fact, it is better characterized as a deficit model that focuses more on what students do not know than on what they know.

Traditional curriculum often does not tap higher level thinking skills or energize the curiosity of each

student. Students are often unmotivated because they have difficulty relating to what is being studied in the classroom. Consequently, rather than making meaningful connections to their individual worlds in a natural manner, students spend a lot of time trying to figure out exactly what the teacher wants and expects. Their critical thinking skills are "focused on 'reading the teacher' rather than on the content and process of learning" (Short & Burke, 1991, p. 4).

The second problem, that of over-reliance on individuals outside the classroom for basic curriculum decisions, has a long history. Traditional curriculum models rely upon the scope and sequence charts, textbooks, teachers' guides, and school and state curriculum guides. According to Short and Burke (1991) "curriculum has been something which experts outside the classroom develop, classroom teachers implement, and students receive" (p. 3). Teachers have been somewhat reluctant to take charge of their classroom curriculum. Many teachers have begun to regard themselves not as people trained to observe and facilitate but as managers and bookkeepers whose primary duty is to keep track of skills taught and mastered, tests, work sheets, and various activities. In contrast, researchers now argue that the teacher and not the written curriculum should be

the real determining factor in the success of the classroom (Manning et al., 1987).

According to Routman (1991) district and state curriculum guides must be used to broaden and not restrict the classroom curriculum. It is unrealistic to expect that material prepared months or years in advance could possibly address the strengths and weaknesses of the students in each classroom. Clearly, administrators, districts, and states have their roles in defining broad frameworks and preparing general curriculum guides. Nevertheless, it is the individual classroom teacher who has opportunities to observe the strengths of each student and to select a course commensurate with mandated guidelines and individual student needs. This knowledge gives the teacher with a sharper focus and aids in weaving together an integrated, interesting, and meaningful curriculum tailored to the classroom.

Problems increase when teachers surrender their professional leadership to others. Allowing someone else to define the entire classroom curriculum, with all its requirements, results in teachers feeling burned-out, and ineffective. It is like trying to put an octopus into a box. When the teacher reaches for that fourth or fifth tentacle (i.e. requirement) to place it in the box, another one previously in the box now falls out partially

or completely. Too often teachers fall into the trap of preparing lessons based solely upon text books with appropriate handouts which, it is hoped, will interest the students, develop useful skills, and not be too time consuming to mark (Johnson, 1990).

An integrated curriculum that is created by teachers based on their understanding of theory and research and their own goals and values, and their understanding of how children construct knowledge will result in a more natural learning environment (Manning et al., 1987) and will address the problems with traditional curriculum outlined above. An integrated curriculum allows students to extend their knowledge and their strengths by building connections to other areas, reinforces that knowledge, and frees the student for further exploration and inquiry.

Theoretical foundations

In order to maximize effectiveness in building upon students as natural learners, an integrative, holistic approach to curriculum will be developed in this project. A holistic approach will place the student at the center of the curriculum, and will embrace these three tenets: children are curious and natural learners, children must have a voice in their curriculum, and finally, learning is a social experience.

Children are natural learners and are always trying to make sense of their world. They are always connecting their current experience with things they already know (Pappas, Zieffer, and Levstik, 1990).

Because they are constantly trying to make sense of their world, it follows that they should have a voice in shaping the classroom curriculum. According to the poet Fenton,

"What you need for poetry is a body and a voice. It doesn't have to be a great body or a great voice. But it ought ideally to be your body, and it ought to be your voice" (Taylor, 1989, p. 103).

Similarly, curriculum which is at least in part generated by the students can generate more enthusiasm and interest. This increases the probability that connections will be made in a natural manner.

A holistic, integrated approach recognizes that sociability plays a large role in our learning process. Short and Burke (1991) describe sociability in this manner:

We borrow others' experiences and understandings to extend our available collection of ways to know the world. As learners, we retain ownership of our learning by remaining in charge of the borrowing. Our voices as learners change as we borrow from others but we are the ones making the decisions about those changes. As we borrow, we transform our own understandings and develop new voices. Our new voices are still our own, however, and not external voices that those with greater power impose on us (p. 14).

Hence, a holistic, integrated approach would insure students would have opportunities to write, read, and speak to other students in exchanging information.

First, children are constructive learners and are active meaning makers. They constantly try to make sense of what they are experiencing as it relates to what they already know. Second, language is the major vehicle for communicating meanings. Third, knowledge is in the mind of the individual and is always being modified based upon individual experiences. (Pappas, et al., 1990, p. 8).

Students should be encouraged to use and experiment using written and oral language in a series of open-ended activities. According to Johnson and Louis (1990), the richness of the language and the openness of the activities permit children to learn the things they are "ready" to learn. Natural integration occurs when children also use science, math, reading, writing to investigate topics in theme cycles (Edelsky, Altwerger, & Flores, 1991).

In order for curriculum to have meaning for students, teachers must not be reluctant to trust their own judgement regarding appropriate curriculum. This project will develop holistic, integrative approaches to curriculum. Strategies will be explored which allow students to learn by building on their strengths in a holistic, integrated environment.

LITERATURE REVIEW

The literature supports the concept that language is a key element in society, because it helps individuals make important mental connections with the rest of their world. Harste (1989) reports that "there are no cultures in the world in which language is not a dominant mode of thought and learning" (p. 245). Thus, the link between the way language is learned and practiced has a significant effect on the thinking of the learner.

Ernest L. Boyer notes in the California English-Language Arts Framework K - 12 the importance of making language the first curriculum priority. "Language provides the connecting tissue that binds society together, allowing us to express feelings and ideas..." (California State Department of Education, 1987, p. 1). Research suggests that a holistic educational environment is the most critical link in helping students make important connections between what they know and what they are experiencing.

The philosophy of holistic curriculum requires further explanation because it differs from that of traditional curriculum in four major areas (Goodman, 1992). The first area to be explored will be the view of language acquisition and proficiency. Second, learning will be discussed as it applies to the student and

teacher relationship. Third, the role of teaching will be reviewed. Finally, the concept of curriculum will be contrasted between the holistic and traditional points of view.

Language

Edelsky et al. (1991) underscore the holistic view of learning by defining the term "whole language" as a "professional theory, and explicit theory in practice....Whole language weaves together a theoretical view of language, language learning, and learning into a particular stance on education" (p. 7). This particular stance includes the notion of integrity of events and texts and movement from the whole to the parts.

Integrity of events and texts

Whole language supports the view of wholeness or integrity of literacy events or texts. The California English-language Arts Framework K - 12 reports that "as the human mind seeks unity among the parts for a wholeness of understanding, so do the English-Language Arts require integrating all the elements of language before students can make sense of the processes of thinking, listening, speaking, reading, and writing" (p. 6). In a whole language environment there are no artificial boundaries between various language functions

(i.e. reading, writing, speaking, listening) (Conry & Chester, 1992).

Weaver (1988) paints an interesting contrast between this holistic view of learning, taking into consideration the integrity of events, with that of traditional methods.

When one is painting-by-the-number, there is no attempt to integrate one section of a painting with another; the sections only superficially influence each other; the painter dutifully colors all the number 3s red, the number 5s blue, and so forth. By contrast, when an artist creates a picture, he or she considers the relationship of colors, of shadings, of depth; everything on the canvas influences everything else on the canvas. The analogy holds true for the use of language in the acts of creation through reading, writing, listening, and speaking. Language users do not read-by-the number or write by-the-number. That is, they don't isolate one aspect (system) of language and drill on it until it is thought to be mastered and then move on to another aspect of language. Rather, proficient readers and writers use all the systems of language in order to create meaning; they are whole-language users. (p. 233-234)

Events and stories in the holistic curriculum are always first studied in their whole before analyzing the parts. This helps learners connect the parts, since they already have a complete picture of the events or story.

From the whole to the parts

Teachers in whole language classrooms realize that students do not learn first by mastering the parts and then the whole, but rather, children learn by constantly

developing hypotheses about the world in which they live and then testing those hypotheses (Gursky, 1991).

"Whole language environments make an effort to keep language whole....As children learn to read and write in the same way that they learned to talk, educators observe 'literacy without tears'....Children learn by focusing on whole texts before becoming involved with the parts, the grapho-phonics, the words, the sentences" (Cordiero, 1992, p. 8). This is in contrast to traditional curriculum environments where the lesson is often fragmented and decontextualized.

Harp (1991) describes this concept as a "mind set about instruction. It is a mind set that draws on what we know about the importance of child-centered instruction" (p. 3). In a whole language environment children learn about "the forms and functions of language at the same time. They learn the phonetics (sounds), the pragmatics (rules for using language), the semantics (meanings), and the syntax (word order) all at once. ...If we know that language is not learned by practicing its components outside the process of using it, then it follows that the learning of reading and writing must also be a holistic process that involves children in actual experiences that require reading and writing" (p. 5).

Whole language teachers do not have to worry that they are leaving anything out of their curriculum. Koepke (1991) describes the practices of Mary Kitagawa, a whole language teacher of fifth grade students. Kitagawa believes that teachers who teach skills in isolation cannot guarantee success in a particular skill simply because they have done a unit on it. In all probability the students will not be able to use them until they have been using them in their writing. She discourages her fifth graders from lazy writing habits and encourages proper grammar by asking thought-provoking questions, such as "Do you want to be taken seriously?" "Are you being fair to me as a reader?" and "Do you want to get your message across, or do you want me to be distracted?" (p. 40).

Learning

In traditional classroom environments the teacher teaches and the students absorb. In the holistic environment the focus is on the student. The "whole language theory" is now a "theory of learning" (Harste, 1989). A holistic learning environment must be student-centered, value the experiences students bring to the classroom, and provide a climate to maximize the social aspect of learning.

Student-centered

A holistic learning environment is a student-centered environment in which "students enjoy learning because they perceive that the material has meaning and relevance to their lives" (Gursky, 1991, p. 23). The focus is on the learner, not the teacher's manual or someone else's idea of what should or should not be taught.

Smith (1985) suggests that students would become better learners if teachers would stop interfering and start helping. He reports that often teachers interfere with students' learning by insisting on giving them instruction which will help prepare them for the real act of reading. He suggests that teachers can help students more by admitting each one of them to the "literacy club." Smith refers to "reading readiness" as "readiness to cope with reading instruction" and he believes this interferes with real reading.

Everything depends on the way in which children are expected to learn. If the instruction emphasizes knowledge of the alphabet, then children who cannot identify the letters will not be ready. If the instruction requires breaking spoken words down into imaginary words ('cat' is 'kuh-a-tuh'), then children confused by this activity will not be ready....Children need certain basic insights in order to develop as readers, but these insights come with reading (and with being read to) not by being deprived of reading experience. (p. 145)

According to Goodman (1986) whole language teachers have a view of student-centered learning that is different from traditional views.

They believe in kids, respect them as learners, cherish them in all their diversity, and treat them with love and dignity. That's a lot better than regarding children as empty pots that need filling, as blobs of clay that need molding, or worse....Whole language teachers believe there is something special about human learning and human language. They believe all children have language and the ability to learn language, and they reject negative, elitist, racist views of linguistic purity that would limit children to arbitrary "proper" language. Instead, they view their role as helping children to expand on the marvelous language they already use. They expect them to learn and they are there to help them do it. (p. 25)

It is important that curriculum must be student-centered, but even so, it will not be truly effective unless teachers value the experiences students bring to the classroom.

Valuing experiences

Students come to school from a variety of backgrounds, cultures, and experiences. These experiences form the starting point for the holistic teacher; and therefore, they must be valued. Harste (1989) suggests that children cannot be deemed unsuccessful just because they do not bend and conform to the standard curriculum.

No matter what one wants to teach, students need to begin by making connections. All students have experience and language. Teachers need to respect what the child brings to class and build from there. When teachers say that "the children I work with do not have experience," or "the children I work with do not have language," what in effect they are saying is that they, themselves, do not value the students' experience and language. It is not the case that students do not have experience. They may not have the experience they need to succeed in schools if instruction is unchanged... (p. 246)

Research reflects that teachers are not willing to give students credit for all that students bring naturally to the classroom. According to Gursky (1991) the average first grader has already acquired a vocabulary of 10,000 words and assimilated many of the rules of grammar without formal instruction.

Implicit in this notion of valuing experiences brought to the classroom is the view that the learning climate must be as risk-free as possible. In this way students will feel free to draw upon their varied backgrounds without fear of criticism or reprisal. In this setting students will be freer to initiate resolution to many problems on a wide range of subjects. Teachers must strive to help students make connections and further their own learning rather than over emphasize the "correctness" of an answer (Pappas, et al., 1990).

Social aspect of learning

Research lends support to and values the social aspect of learning. According to Manning et al. (1987) when students interact socially in their learning process, they are able to exchange experiences and knowledge and thereby construct new knowledge. Teachers interact with students by raising questions and issues which require students to reflect on what they know and bridge connections with new information.

Short and Burke (1991) suggest that the social aspect of learning is a natural outgrowth of one's emotional, intellectual, and physical well being. The experiences of others are used to broaden and extend what we know of the world. Each individual decides for himself/herself what experiences will be borrowed, and thus retains ownership of that learning experience.

Even learning by oneself in private is considered learning in a social context, according to Edelsky et al. (1991), because "it taps into meanings and memories that have been socially formed." "When students interact in a collaborative manner with other students their learning can transcend their own individual limitations" (p.23). According to Harste (1989), knowledge is not fixed, but is constantly being created, and it is created in social interaction. Language is inherently social and the voice

of all students must be heard. "Language allows us to distance ourselves from our experience and to treat it like an object--to reflect on it and evaluate it. ... The social nature of language means that our experience can become the object of other people's thinking. They too can reflect on it, see if it matches what they know, and help us critique our thinking" (p. 245). Learning begins by making connections to life experiences. Regardless of the teacher's approach, all students begin their learning by making connections.

Teaching

In this environment according to Gursky, 1991) the "teacher is not an authoritarian but a resource, coach, and co-learner who shares power with the students and allows them to make choices... The challenge to the teacher is to adapt the curriculum and activities to the interests and talents of the children, to provide a content-rich environment, and to assure that they are constantly engage in learning" (p.23).

Central to this holistic perspective on teaching is the expectation from the students that learning will take place and that the teacher will focus on student strengths.

Expectation that learning will take place

Harp (1991) suggests teachers believe that their students will be capable as learners, just as their parents believe that their children will learn to speak. Teachers in this environment will prepare their classrooms and activities to encourage students to explore and to take risks.

An insightful example of how teacher's perceptions can affect student success is recounted by Smith (1992) as she relates an interesting experience in her early teaching career. She had taken over a class temporarily and had inadvertently assigned the hard book to the low reading group and the easy book to the high reading group. After discussing the matter with the principal, the principal encouraged her to allow the students to keep the books they had been assigned in error, with the stipulation that they could not swap books after they detected the distribution error. Smith was surprised that the students in the low reading group were, in fact, able to grasp the concepts in the harder book. Additionally, the student in the low group felt better about themselves because they were not only reading a harder book, but it was interesting and more difficult than the one used by the high reading group.

Focus on student strengths

A holistic, integrated environment starts where each learner is, not where a publisher thinks a learner should be. Students are made to feel free to use approximations of standard forms as they fine tune themselves toward competency, relying on self-monitored feedback from all those with whom they come in contact (Cordiero, 1992). There is really no meaning in a literary event until the learner constructs it for him/herself (Conry & Chester, 1992).

According to Routman (1991) students learn more successfully when teachers start where the student is rather than try to mold them into a predesigned program. This works for older students as well as younger ones.

The manner in which teachers construct curriculum is directly related to how they view students and the learning process and how they view themselves as teachers. If teachers perceive themselves to be gardeners and the students are viewed as receptors to be fed and watered with knowledge by the teacher, then curriculum is more likely to be unnatural, segmented and spoon-fed in a bite-by-bite, sequential, and frequently unappetizing, manner. Students will not have the depth of learning or insight that true integration affords, nor will curriculum be planned to take advantage of their

strengths. If on the other hand teachers perceive themselves as facilitators to help students strengthen their knowledge and to integrate it to other relevant situations, then curriculum becomes meaningful, useful, and interesting.

Curriculum

Effective, holistic and integrated curriculum cannot be developed outside the view of language, learning, and teaching previously discussed. Additionally, the research suggests that curriculum development must also consider the authenticity of materials, assessment, and integration of disciplines as key aspects in whole language practices.

Authenticity of materials

The term "authentic" is used consistently throughout the literature to describe whole language. Authentic language activities are those pursued by the students out of a desire to use communication to participate in "real world activities" (Conry & Chester, 1992).

Authentic is defined by Sumara and Walker (1991) as something "real" for children. It is interesting to note that often what is considered "real" to an adult, may not, in fact, appear "real" to the child. These researchers also note that authentic engagements have real important meanings for the students and are not a

practice run for use of certain skills at a later date. Teachers in whole language classrooms become the primary "texts". "Teachers became the lens through which their whole language translation of curriculum was formed" (p. 283). Teachers realize the importance of helping students learn by using real life situations and conditions. They also model and demonstrate real purposes for reading and writing.

Cordiero (1992) described the type of authentic learning in her classroom as a "discovery-based environment, one in which learners are engaged in decision-making and problem-solving" (p. 41). Simulations, involving role playing, are often important in authentic learning especially in those situations where actual situations and places cannot be duplicated in the classroom. For example, students might simulate the westward movement. Cordiero describes authentic materials as "those which provide information for a larger purpose, accomplishing some goal or solving some problem. ...They are never ends in themselves, but rather are literate means for accomplishing authentic learning" (p. 42).

Harp (1991) describes this authenticity this way, "Language is used for real purposes and to solve real problems. Language is used to get things done, for

interpersonal relations, to solve problems, to pretend and imagine, to explain to others, and to recreate past experiences" (p.4).

Harp (1991) also suggests that the focus of traditional curriculum is on texts, materials, and a prepackaged curriculum where tests form the primarily evaluation tool. In whole language classrooms evaluation is more process-oriented with teachers using samples of their students' work to assess their progress. "In whole language classrooms teachers more often ask questions intended to challenge children than give answers" (p. 8).

Routman (1991) suggests that the teachers should value the process as well as the product. She believes that the product is important, the key is how the student "... arrived or is arriving at the final product or goal...It means record keeping that notes a student's strengths, weaknesses, and needs. Process orientation also means not overemphasizing correctness. For the young child, a totally error-free paper may not be realistic even in a final copy. Perhaps, most of all, process orientation means not just tolerating predictions and approximations but celebrating those that show evidence of thinking, and learning....Valuing the process means recognizing and trusting students to learn" (pp. 16-17).

In a whole language environment students will read material that has not been artificially watered-down to meet some arbitrary readability scale. Whole language teachers do not feel readability scales take in account the complexity of students experiences and backgrounds. As an illustration of this point, Gursky (1991) cites the following material which originally appeared in the March 1980 English Journal from Plato's Parmenides. The passage tested at the 4th grade level by the Dale-Chall readability test helps to illustrate the superficiality of graded reading levels:

"Well then," said Parmenides, "if there is a one, of course the one will not be many. Consequently, it cannot have any parts or be a whole. for a part is a part of a whole, and a whole means that from which no part is missing; so whether you speak of it as 'a whole' or as 'having parts,' in either case the one would consist of parts and in that way be many and not one. But it is to be one and not many. Therefore, if the one is to be one, it will not be a whole nor have parts." (p. 25)

If students are to have a voice in the selection of things to study, it follows that they should also have a voice in determining whether their study met their needs. This becomes more significant as students learn to take more responsibility for their own learning.

Assessment

Conry and Chester (1992) believe that assessment is best developed by students and teachers to address the

needs of their own classroom (Conry & Chester, 1992). These needs will vary from classroom to classroom and from year to year.

Herrmann (1992) also believes that student journals and portfolios are useful authentic assessment tools for the whole language classroom. Student journals permit students to record their learning experiences, comprehension blockages, and how these blockages were overcome. Similarly, portfolios help students, teachers, and parents gain a more complete understanding of the learning process.

Harp (1991) reports that in many classrooms assessment is driven more by programs than by the judgments and expectations of teachers and students. Harp quotes from Smith's Essays into Literacy when he notes that teachers and students are often "victims of curricula that do not fit their needs or context" (p. 24). They are victims because instructional decisions are being made by people removed in time and distance from the classroom.

Harp (1991) also notes that when teachers rely upon prepackaged curricula programs, the focus is often on surface level identification of facts. This prepackaged program is capped by an equally unconnected assessment prepared by people who will never see the students; and

therefore, have no real way of knowing what is going on in the classroom or what needs the students actually have.

Integration of curriculum

There are many forms and methods to integrate curriculum. According to Routman (1991) "integration means that major concepts and larger understandings are being developed in social contexts and that related activities are in harmony with and important to the major concepts" (p. 276). Integration is not to be confused with correlation.

Routman (1991) believes that teachers should strive to integrate and avoid superficial correlations in the name of integration. Many of the latter are available in either purchased or teacher-created thematic units. She reports that most of these contain activities clustered around some type of theme which although fun, interesting, and creative, lacks substance and is not based on any major concepts. The research reflects that there are sound reasons for integrating curriculum and the benefits of integration in a holistic learning environment are substantial.

Traditional curriculum does not approximate conditions in the real world. "In the real world, we do not wake up in the morning and do social studies for 50

minutes. The adolescent begins to realize that in real life we encounter problems and situations, gather data from all of our resources, and generate solutions. the fragmented school day does not reflect this reality" (Jacobs, 1989, p. 1).

Gehrke (1991) suggests that when the subject of integration is discussed among teachers, most like the idea and would like to create an integrative environment in their classrooms; however, this is difficult, because most teachers have only a vague notion of integration and few, if any, notions of the forms it might take. She quotes Ronald Brandt who compares curriculum to the weather: "Everyone talks about it, but no one every does anything about it--or almost no one. Education critics bemoan the fragmentation of the curriculum, but practical approaches for creating integrative curriculum are scarce" (p. 107).

Current research suggests that integrated curriculum benefits students in three ways. First it provides a more natural bridge between what they already know and what they are learning. Second, it affords students the opportunity to delve deeper into an issue or problem and therefore gain substantially more insight than would be possible by studying isolated facts. Finally, integrated

curriculum allows students to build upon their own strengths.

In a traditional curriculum by the time children are in third grade they view moving from one subject to another as "changed behavior, teacher attitude, areas of the room, and time of day" (Jacobs, 1991, p. 22). In many cases teachers do not normally explain to them the nature and power of the disciplines or how the subjects are related. Integrated curriculum, maintains Jacobs, is based on common sense and not just an ideology, and it helps students make sensible connections among subjects. In integrated learning concepts and skills are reinforced (Jacobs, 1991).

Schoemaker (1991) relates research by Caine and Caine that supports several reasons why integrated learning is a more natural way to learn.

The search for meaning is basic to the human brain. The brain attends to the familiar at the same time that it seeks out the novel and the challenging. In addition, the brain finds meaning by discerning and creating patterns; it resists learning meaningless, isolated pieces of information (pp. 793-794).

Integrated learning is a more natural way to learn and is similar to the manner in which everyone learns to speak. Research suggests that it takes more practice to store unrelated facts and skills in the brain than those which are integrated in a meaningful context (Shoemaker,

1991; Pappas, et al., 1990). Learning acquired through meaningful experience that draws on previous knowledge allows one to use the spatial memory, which is an efficient use of the brain. Additionally, the brain can process parts and wholes simultaneously. Parents do not teach their children to speak using a segmented, rote memory approach. Rather they encourage their children and help them understand the various sounds and nuances of meaning through bridging connections with things familiar to the child.

According to Perkins (1991) insight is characterized by a deep understanding of an area of study. It comes from providing students opportunities for stretching their thinking and for building connections with other areas. "Learners do not achieve well-understood and actively used bodies of knowledge through rote learning. Rather, thoughtful learning rich with connection-making is needed for insight and for the lively and flexible use of knowledge" (p. 6).

His research suggests that with traditional curriculum students frequently have only a superficial knowledge of the areas they have studied. They are better equipped to retrieve a set of stored facts than to engage in higher level thinking. For example, research suggests that many students have only a vague notion of

the value of fractions and are unable to place them in their proper place on a number line.

Lack of insight is evident not only in science and math but also in the less technical disciplines such as English and history. This is demonstrated by lack of depth in the student writings. Perkins believes that more opportunities should be provided to students which allow them to explain, exemplify, generalize, and analogize a situation.

Integrated curriculum builds upon an individual's strengths. Baum (1990) reports that even students labeled learning disabled benefit when the curriculum is designed to take advantage of their strengths. Students who are learning disabled are often recognized more for what they cannot do, rather than for the talent and natural strengths they have. Many learning disabled apply very little effort to learning at school, while at the same time will spend considerable effort and time at home on some creative activity. Because their curriculum often does not attempt to build upon their strengths, these students often "generalize their feelings of academic failure to an overall sense of inadequacy. Over time, these pessimistic feelings overshadow any positive feelings connected with what they accomplish on their own at home" (p. 3).

For the learning disabled students Baum believes that they need a nurturing environment, one that values and respects individuals differences. Also, students should be rewarded for what they do well.

Summary

In summary the literature supports the use of language in a holistic, integrated manner. Students learn best when the curriculum is structured to incorporate their background experiences, their special needs, interests, and desires for exploration. Teachers in this type learning environment have an expectation that students will be successful in their learning, because the students' strengths are used as the foundation for further learning. Authentic materials and assessments are used to help students bridge connects and check on their own learning experiences. In this setting integration permeates the curriculum as it does in real life situations.

GOALS AND LIMITATIONS

The overall purpose of this project is to assist teachers formulate a better understanding of the whole language philosophy. It is expected that with the aid of the Resource Guide they will feel more comfortable in moving toward whole language for their classrooms. The project has two specific goals.

The first goal is to provide a brief theoretical framework to serve as a springboard from which one can begin to understand and implement whole language practices. The second goal is to provide sample language arts strategies which might be useful to teachers making their transition into whole language and integrated curriculum.

There is one major limitation to this project. It is not intended as an all inclusive view of either whole language theory or practices. The sample strategies provided are only examples. Teachers who adapt these sample strategies for use in their classrooms should not consider themselves whole language teachers simply because they are using a particular strategy.

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Appendix 1
A Resource Guide
for
Moving into Whole Language Practices

INTRODUCTION

Many teachers who want to begin using whole language practices in their classrooms are unsure where or how to start. One's journey into whole language can be difficult, because there are no prescribed methods or "cook book" recipes to follow. More importantly, moving into whole language requires one to evaluate how one really views language, learning, teaching, and curriculum.

Whole language is not a method which can be dissected and studied, rather it is a philosophy or view of language, learning, teaching, and curriculum. Therefore teachers moving into whole language translate their views to fit their particular circumstances. They must determine which approaches work best for them given their experience and maturity with whole language practices.

This resource guide is divided into three parts. The first part provides a thumbnail sketch of the underlying theory of whole language. The view or philosophy of holistic curriculum differs considerably from that of traditional curriculum in four major areas--language, learning, teaching, and curriculum (Goodman, 1992). The second part discusses sample strategies and provides helpful hints regarding their use. The third part provides a brief annotated bibliography which might be

useful in building a personal library on whole language theory and practices.

WHOLE LANGUAGE THEORY

Language

Whole language supports the view of wholeness or integrity of literacy events or texts. Stories in the holistic curriculum are always first studied in their whole before analyzing the parts. This helps learners connect the parts, since they already have a complete picture of the events or story. The table below contrasts the whole language view toward language with the traditional view.

Whole language view	<ul style="list-style-type: none">a. Reading and writing are learned similarly to the way one learned to speak--by emphasizing meaning over the subskills which are taught as needed using real storiesb. Studies things first from the whole, then the parts (i.e. subskills)
Traditional view	<ul style="list-style-type: none">a. Reading and writing are learned best by mastering subskills as a prerequisite to real reading and writing (i.e. must first learn alphabet, practice phonics, then read)b. Studies the parts (i.e. subskills) first, then the whole

"Whole language environments make an effort to keep language whole....As children learn to read and write in the same way that they learned to talk, educators observe 'literacy without tears'....Children learn by focusing on whole texts before becoming involved with the parts, the

grapho-phonics, the words, the sentences" (Cordiero, 1992, p. 8). This is in contrast to traditional curriculum environments where the lesson often fragmented and decontextualized.

Harp (1991) describes this concept as a "mind set about instruction. It is a mind set that draws on what we know about the importance of child-centered instruction" (p. 3). In a whole language environment children learn about "the forms and functions of language at the same time. They learn the phonetics (sounds), the pragmatics (rules for using language), the semantics (meanings), and the syntax (word order) all at once. ...If we know that language is not learned by practicing its components outside the process of using it, then it follows that the learning of reading and writing must also be a holistic process that involves children in actual experiences that require reading and writing" (p. 5).

Whole language teachers do not have to worry that they are leaving anything out of their curriculum. Koepke (1991) describes the practices of Mary Kitagawa, a whole language teacher of fifth grade students. Kitagawa believes that teachers who teach skills in isolation cannot guarantee success in a particular skill simply because they have done a unit on it. In all probability

the students will not be able to use them until they have been using them in their writing. She discourage her fifth graders from lazy writing habits and encourages proper grammar by asking thought provoking questions, such as "Do you want to be taken seriously?" "Are you being fair to me as a reader?" and "Do you want to get your message across, or do you want me to be distracted?" (p. 40).

Learning

In traditional classroom environments the teacher teaches and the students absorb. In the holistic environment the focus is on the student. A holistic learning environment must be student centered, it must value the experiences students bring to the classroom, and it must provide a climate to maximize the social aspect of learning. The table on the following page contrasts the whole language view toward learning with the traditional view.

Whole language view	<ul style="list-style-type: none"> a. The experiences students bring to the classroom are valued. The focus is considered "student centered" because learning must start where the student actually is, rather than where he/she "ought" to be chronologically or culturally. b. Social aspect of learning is widely recognized. All learning is considered social because it is a natural outgrowth of human beings.
Traditional view	<ul style="list-style-type: none"> a. The experiences students bring to the classroom may be secretly criticized and often are not valued unless they contribute to the standard curriculum. The focus is more on the teacher than the student. Students are expected to be able to cope with the standard curriculum and perform at grade level regardless of previous cultural and/or background experiences. b. Social aspect of learning is somewhat recognized. Cooperative learning is useful for mastery of subskills of reading and writing.

A wholistic learning environment is a student centered environment "students enjoy learning because they perceive that the material has meaning and relevance to their lives" (Gursky, 1991, p. 23). The focus is on the learner, not the teacher's manual or someone else's idea of what should or should not be taught.

Smith (1985) suggests that students would become better learners if teachers would stop interfering and start helping. He reports that often teachers interfere with students' learning by insisting on giving them instruction which will help prepare them for the real act of reading. He suggests that teachers can help students more by admitting each one of them to the "literacy

club." Smith refers to "reading readiness" as "readiness to cope with reading instruction" and he believes this interferes with the real reading.

Everything depends on the way in which children are expected to learn. If the instruction emphasizes knowledge of the alphabet, then children who cannot identify the letters will not be ready. If the instruction requires breaking spoken words down into imaginary sounds ('cat' is 'kuh-a-tuh'), then children confused by this activity will not be ready....Children need certain basic insights in order to develop as readers, but these insights come with reading (and with being read to) not by being deprived of reading experience (p. 145).

Students come to school from a variety of backgrounds, cultures, and experiences. These experiences form the starting point for the holistic teacher; and therefore, they must be valued. Harste (1989) suggests that children cannot be deemed unsuccessful just because they do not bend and conform to the standard curriculum.

No matter what one wants to teach, students need to begin by making connections. All students have experience and language. Teachers need to respect what the child brings to class and build from there. When teachers say that "the children I work with do not have experience," or "the children I work with do not have language," what in effect they are saying is that they, themselves, do not value the students' experience and language. It is not the case that students do not have experience. They may not have the experience they need to succeed in schools if instruction is unchanged... (p. 246).

Research lends support and values the social aspect

of learning. According to Manning, Manning, Long, & Wolfson, (1987) when students interact socially in their learning process, they are able to exchange experiences and knowledge and thereby construct new knowledge. Teachers interact with students by raising questions and issues which require students to reflect on what they know and bridge connections with new information.

Teaching

In the whole language environment according to Gursky, 1991) the "teacher is not an authoritarian but a resource, coach, and co-learner who shares power with the students and allows them to make choices... The challenge to the teacher is to adapt the curriculum and activities to the interests and talents of the children, to provide a content-rich environment, and to assure that they are constantly engage in learning" (p. 23). The table on the following page contrasts the whole language view toward teaching with the traditional view.

Whole language view	<ol style="list-style-type: none"> 1. Teachers expect students to learn and to make connections with their experiences. After or while connections are being made, subskills are addressed as needed and always in context so as not to lose the connection. Because subskills are covered in context more reading and writing can be accomplished and experiences can be more easily connected with the work being covered in class. 2. Teachers spend a lot of time studying students with the aim of learning and building upon their strengths.
Traditional view	<ol style="list-style-type: none"> 1. Teachers expect students to master the standard curriculum by practicing and mastering subskills. Because many students do not make good connections with their background experiences and the subskills being taught in isolation, retention is poor and detracts from the overall reading and writing processes. Mastery of subskills takes longer due to the difficulty in connecting experiences to the work being studied. 2. Focus on student's ability to handle work sheets and curriculum materials designed by publishers who likely know nothing of the students in a particular classroom.

A holistic, integrated environment starts where each learner is, not where a publisher thinks a learner should be. Students are made to feel free to use approximations of standard forms as they fine tune themselves toward competency, relying on self-monitored feedback from all those with whom they come in contact (Cordiero, 1992). There is really no meaning in a literary event until the learner constructs it for him/herself (Conry & Chester, 1992).

The manner in which teachers construct curriculum is directly related to how they view students and the learning process and how they view themselves as teachers. If teachers perceive themselves to be gardeners and the students are viewed as receptors to be fed and watered with knowledge by the teacher, then curriculum is more likely to be unnatural, segmented and spoon feed in a bite-by-bite, sequential, and frequently unappetizing, manner. Students will not have the depth of learning or insight that true integration affords, nor will curriculum be planned to take advantages of their strengths. If on the other hand teachers perceive themselves as facilitators to help students strengthen their knowledge and to integrate it to other relevant situations, then curriculum becomes meaningful, useful, and interesting.

Curriculum

The term "authentic" is used consistently throughout the literature to describe whole language. Authentic language activities are those pursued by the students out of a desire to use communication to participate in "real world activities" (Conry & Chester, 1992). The table on the following page contrasts the whole language view toward curriculum with the traditional view.

Whole language view	<ol style="list-style-type: none"> 1. Emphasis on using authentic materials such as real literature 2. Students have a voice in assessment 3. Integration of curriculum
Traditional view	<ol style="list-style-type: none"> 1. Emphasis on standardized, published materials 2. Assessment accomplished by teacher in isolation of students 3. Curriculum covered in a subject-by-subject fashion

Cordiero (1992) described the type of authentic learning in her classroom as a "discovery-based environment, one in which learners are engaged in decision-making and problem-solving" (p. 41). Simulations, involving role playing, are often important in authentic learning especially in those situations where actual situations and places cannot be duplicated in the classroom. For example, students might simulate the westward movement. Cordiero describes authentic materials as "those which provide information for a larger purpose, accomplishing some goal or solving some problem. ...They are never ends in themselves, but rather are literate means for accomplishing authentic learning" (p. 42).

Harp (1991) suggests that the focus of traditional curriculum is on texts, materials, and a prepackaged curriculum where tests form the primarily evaluation tool. In whole language classrooms evaluation is more

process-oriented with teachers using samples of their students' work to assess their progress. "In whole language classrooms teachers more often ask questions intended to challenge children than give answers" (p. 8).

Herrmann (1992) also believes that student journals and portfolios are useful authentic assessment tools for the whole language classroom. Student journals permit students to record their learning experiences, comprehension blockages, and how these blockages were overcome. Similarly, portfolios help students, teachers, and parents gain a more complete understanding of the learning process.

Harp (1991) also notes that when teachers rely upon prepackaged curricula programs, the focus is often on surface level identification of facts. This prepackaged program is capped by an equally unconnected assessment prepared by people who will never see the students; and therefore, have no real way of knowing what is going on in the classroom or what needs the students actually have.

There are many forms and methods to integrate curriculum. According to Routman (1991) "integration means that major concepts and larger understandings are being developed in social contexts and that related activities are in harmony with and important to the major

concepts" (p. 276). Integration of curriculum is not to be confused with correlation.

SAMPLE STRATEGIES

In order to better understand the application of whole language theory to the ordinary classroom, the next section of this resource guide will be devoted to sample, integrated language arts strategies. It must be remembered that these are only sample strategies and represent only one way whole language theory has been translated into practices. The experienced whole language teacher will want to combine or eliminate some of these sample strategies.

Reading

Whole language teachers believe that one learns to read similarly to the way one learned to speak--by emphasizing meaning. Subskills are taught as needed using real literature. Perfection in word attack, in pronunciation, or in fluency, is not the objective of reading. The objective is to use one's experiences to interpret text in a way that is both personal and meaningful.

Children in the United States generally come to school with some sense of story and some sense of sequencing. They get this from being around other people, hearing other peoples' stories, from their own world of make believe, and from watching television. Those fortunate to be read to come to school somewhat

familiar with printed materials. It will be easier to emphasize the importance of seeking meaning if predictable literature is used.

In both traditional and whole language curricula stories or books are introduced prior to reading them. It is important to give students some perspective from which they can begin to form some type of connection with the story. The introduction is a good time to ask students to use various clues such as the material just read along with pictures to make their first prediction about what will happen next.

The whole language view of reading is based on a continuous thought cycle consisting of predicting what will come next, confirming the previous prediction, and integrating the text to one's personal experiences. This cycle repeats itself over and over again, often without conscientious thought, as one reads. To the student who perceives reading as saying the words correctly, or using the marker correctly, this concept can help focus attention on the meaning of the literature.

Teachers have a wide choice of how to read (teacher, shared, paired, silent), but the emphasis during reading must always be on "meaning." The teacher may read the story while the students follow with their copies. During the reading, the teacher should stop periodically

and ask students to predict what will happen next and to confirm whether their previous predictions were correct.

Students must be made to understand that it does not matter if previous predictions were accurate or not.

What is important is for students to make predictions and then to validate those predictions. As students validate or reject previous predictions, they are integrating the story with their previous background experiences and thereby making meaning from the text. The following sample strategy may be useful in helping students focus on predicting and confirming.

Predicting and Confirming Strategies

Purpose

To assist students in focusing on meaning by making and confirming predictions as they read

Materials

- (a) Predictable, high quality, children's literature
- (b) Chalk board, chalk or (optional)
- (c) Overhead projector, marking pens (optional)

Hints for implementation

Read the title of a new story and show the book to the students. Try to focus discussion with them regarding what they think the story will be about. These predictions can be recorded or simply discussed. Equally important is the discussion explaining what clue the student used to make a prediction.

Next, read enough of the story to uncover additional clues and then stop and discuss previous predictions and again what they predict will happen next. As this process continues, students will have opportunities for more making meaning from the text.

Responding to Literature
(integrating information)

Children, like adults, enjoy discussing a television program, movie, or sporting event they have seen. Typically they enjoy a lively discussion of portions which were very funny, of high interest, or portions which they did not really understand or particularly enjoy. It does not matter that they have viewed the same event. What does matter is the social atmosphere of sharing their individual insights on the event. It is easy to underestimate the amount of learning that takes place as students share, in their own ways, different perspectives of the same event.

Students can also learn to enjoy responding to literature in the same enthusiastic matter they respond to a favorite television program. In order for them to be free to express their connections with the literature, they must have a medium in which they feel comfortable. There are two reasons why workbooks do not provide an adequate medium for literature responses. First

publishers cannot anticipate what connections each reader might make and how they might want to integrate the story with their experiences. Second, students completing workbook pages will be more concerned with determining what the publisher thought was the correct response (and provided in the teacher's edition, in case the teacher did not know) than with making real, personal connections with the story.

Response strategies should be designed to help students reach back into their minds and reflect upon how they connected or integrated with the story. A good response strategy will assist readers by encouraging them both to reflect on their understanding of the story and to share their perspectives with others.

One ingredient essential to expression of one's reflective thinking and sharing is a relatively risk free environment. This is one where "put-downs" are not allowed, and where students are made to feel that it is acceptable to make mistakes. Perfection is neither required nor necessary for effective learning to take place. Many children must be taught acceptable methods for working with their partners or groups. They need to learn that no student is perfect in all areas and that each student has some strengths and some weaknesses. Students must see demonstrations on how to share one's

art or writing and must learn how to provide helpful and critical assistance to each another. A few students who can put on a skit for the class demonstrating these techniques would be most valuable.

As students complete their various responses, they must be encouraged to share their work with others. At first this might be limited to sharing with a partner or friend or with the teacher or aide. Later as their confidence builds and they feel more free to take risks, they must be encouraged to share their work in small groups or perhaps with the entire class.

The teacher should demonstrate reader responses before students try them by themselves. The depth and length of the demonstration will depend upon the maturity and "comfort level" the students feel with each other. The following strategies are arranged in an order which this author believes starts with those which are less threatening. At the beginning of the school year, when students are often shy and uncertain of themselves, teachers may want to follow the sequence outlined here. If starting these strategies in the middle of the year, when students feel more comfortable discussing matters among themselves, teachers may choose to start elsewhere.

As each new response is introduced, the teacher should demonstrate it with the class, even if it means

that less mature students will often copy closely what the teacher demonstrated. The purpose of the demonstration is to give students a way to demonstrate how someone else connected with the story. The teacher emphasize that the demonstration represents only one of many ways to respond.

The following table will serve as a preview of how literature responses can serve as a catalyst for student reflection and integration of the literature with one's background experiences. Subsequent pages will describe each sample strategies listed as well as provide hints for implementing the strategy.

RISK LEVEL	DESCRIPTION OF SAMPLE STRATEGIES
<div> <div>lower</div> <div>↑</div> <div>↓</div> <div>higher</div> </div>	Literature responses using art
	Simple sketch
	Book markers
	Cartoons
	Diorama or mural
	Literature responses using writing
	Write a different ending
	Write an advertisement for a radio show
	Write a letter to the author (how you felt about the story or asking questions)
	Write a review of the story (radio or newspaper)
	Literature responses using drama
	Retell favorite part as a skit using puppets
	Retell a part of the story in pantomime
	Write and perform a song or rap
	Retell favorite part as a skit using student actors

Responding to Literature Using Art

Art is a universal medium for expressing feelings and understanding. Most students feel very comfortable using art. The teacher should draw something (or show a sample art piece) that demonstrates what type of connections he or she is making with the story. After the picture is sketched, the teacher should share with the class how the picture helps him or her make connections to the story. It will be important to illustrate that the picture may or may not have meaning for others, rather it is a personal reflection on the story.

Next the students should be given the opportunity to make their own sketch and to provide an explanation of the story. At the beginning students may feel more comfortable sharing orally their drawings with the teacher only, or perhaps in pairs or in small groups of three or four students. As students become more comfortable with this strategy, they may wish to share their art with larger groups.

Simply Sketch

Purpose

To help students reflect on the literature and to demonstrate integration of their reading with their personal experiences

Materials

For demonstration

- (a) Sample of another student's work or
- (b) Overhead projector, marking pens, transparency paper or
- (c) Chart paper, marking pens, or
- (d) Chalk board, colored chalk

For students

- (a) Plain paper (bond or newsprint)
- (b) Pencils
- (c) Colored pencils or crayons
- (d) Scissors

Hints for implementation

For most students the simple sketch a favorite part of the story will be easy and relatively risk free. After completing their sketches students should share their sketch with a partner or small group. Those who wish could volunteer to share the meaning of their pictures with the entire class.

Depending upon the maturity of the students, teachers may choose to make this response strictly oral the first time it is used. Later as students gain confidence, they must be encouraged to share with a friend or within a small group. Selected volunteers

could share with their work with the entire class.

These sketches may be displayed on the bulletin board initially and later placed in a portfolio or special file of material for student selected portfolio material.

Book Markers

Purpose

To help students reflect on the literature and to demonstrate integration of their reading with their personal experiences

Materials

For demonstration

- (a) Sample of other student's work or
- (b) Overhead projector, marking pens, transparency paper or
- (c) Chart paper, marking pens, or
- (d) Chalk board, colored chalk

For student practice

- (a) Plain bond or construction paper cut into small strips
- (b) Glue sticks
- (c) Pencils
- (d) Colored pencils or crayons
- (e) Scissors

Hints for implementation

Students should have a few minutes to brainstorm with a partner or small group various ideas they have for their book markers. This will not only broaden their concepts and perspectives of the story but also will help reduce the number of students who have trouble getting started.

Students should record their name and the name of the story some place on the book marker. Book markers

can be laminated and returned to the students for use with their library books or displayed on a bulletin board.

Cartoons

Purpose

To allow students to demonstrate integration of their reading with their personal experiences

Materials

For demonstration

- (a) Sample of other student's work or
- (b) Overhead projector, marking pens, transparency paper or
- (c) Chart paper, marking pens, or
- (d) Chalk board, colored chalk

For students

- (a) A stack of plain bond paper cut into four equal size rectangles
- (b) Pencils
- (c) Colored pencils or crayons
- (d) Scissors
- (e) Display paper (drawing paper or large construction paper)
- (f) Tape

Hints for implementation

Many students get frustrated when they feel they have "messed up their art work"; therefore, it is recommended that each cartoon picture be prepared on a separate small piece of paper. If one picture gets "messed up" the student does not feel the art piece is ruined, because he or she can easily start over with another small piece of paper.

Each students should be asked to retell the story by drawing two or three cartoon pictures. As a beginning step, students should explain to a partner or small group

what the cartoon means. Later, as students' writing matures or as students feel more comfortable, captions should be dictated or written by each picture to explain to the reader the meaning of the cartoon.

Individual cartoon pictures can be either taped together or glued to a larger piece of construction or drawing paper. These make idea displays for bulletin boards or overhead clothes lines.

Diorama or Mural

Purpose

To allow students to demonstrate integration of their reading with their personal experiences

Materials

For demonstration

- (a) Sample of other student's work or
- (b) Sample of teacher's work

For students

- (a) Butcher paper
- (b) Pencils
- (c) Colored pencils or crayons
- (d) Scissors
- (e) Tape
- (f) Cardboard box (for diorama)

Hints for implementation

Dioramas and murals can be more effective reader responses when worked on in small groups. This forces group members to discuss (and sometimes argue) over the focus of the project but can result in more reflection on the story. Because this strategy will consume a good deal of time, it will be necessary to allocate either one large block of time or several smaller ones.

Laminated murals from previous classes make excellent material for walls and bulletin boards and can help provide the setting for a story. Students may like the idea of their murals being used to help teach future classes. Dioramas are excellent tools for those less

gifted in art but who enjoy making things with their hands. If time and funds allow, dioramas can be enhanced with objects made from either modeling or air dried clay.

Responding to Literature Using Writing

Writing (or dictating) carries more risk for the student than does art, because when one writes, one's thoughts, syntax, semantics, and penmanship are exposed and made public. In order for responsive writing to have any value the foundation of the piece (i.e. the writer's thoughts and presentation) must be accepted, even if not in standard conventional English. Critical analysis, if overdone, will make the writer feel more at risk and make it more difficult for the writer to present increasingly better work. Once the foundation is down on paper, additional strategies can be emphasized in an effort to move the student's writing toward conventional English.

It is important for students to see and hear the thought process regarding how real writers write; therefore, a teacher demonstration of this strategy is absolutely essential. Samples of other people's work is not as effective as a live demonstration, because only with a live demonstration can students get a flavor of the thought process involved in writing.

As teachers demonstrates a particular writing strategy for literature responses, they should not used a prepared script, but rather, write their first draft in front of the students. As the teacher reflects orally on what to write, it is instructive for the students to see

how some phrases sentences are lined out and rewritten to make them clearer. The teacher must constantly emphasize that writing is a communication tool.

It must be remembered that reading and writing proficiency generally develop in a parallel manner. When one is writing, one cannot avoid reading. Sharing writing is really another way of reading.

Writing a Different Ending

Purpose

To allow students to demonstrate integration of their knowledge of the story with how they would like the story to end

Materials

For demonstration

- (a) Overhead projector, marking pens, transparency paper or
- (b) Chart paper, marking pens, or
- (c) Chalk board, colored chalk

For students

- (a) Pencils
- (b) Paper for writing

Hints for implementation

The endings of stories provide more opportunities for reader responses that do beginnings or middles. In fact many students do not care where stories begin as long as they are interesting and have a "good" ending for the reader. Trying to locate the middle portion of a story can be extremely difficult, since most stories are composed of a beginning, a series of episodes, and an ending.

In order to engage students in writing a different ending, the story must be one where the ending is not completely satisfying to the student, otherwise, the writing activity becomes too contrived. A story such as Stone Fox is one story that may interest students in

writing a different ending. Particularly important is the sharing of one's writing which helps to strengthen and broaden one's perspective of the story.

Write an Advertisement for a Radio Show

Purpose

To allow students to demonstrate integration of their reading with their personal experiences with radio

Materials

For demonstration

- (a) Recorded advertisements from the radio
- (b) Live demonstration by the teacher

For students

- (a) Pencils
- (b) Paper for writing
- (c) Tape recorder and blank tapes

Hints for implementation

Demonstration tapes will be most helpful to familiarize students with typical advertisements. After listening to a demonstration tape, the teacher should discuss with the students the merits of the advertisement to include views regarding how convincing the message was.

Students should work in pairs or small groups to first draft their advertisement to promote the story they have read. After a practice run they should revise their draft as necessary. When the group is ready they should be allowed to either read it to the group or tape it for later playback to the class.

Write a Letter to the Author

Purpose

To allow students to demonstrate that writing is another means of communication

Materials

For demonstration

- (a) Overhead projector, marking pens, transparency paper or
- (b) Chart paper, marking pens, or
- (c) Chalk board, colored chalk

For students

- (a) Pencils
- (b) Paper for writing

Hints for implementation

This strategy can be useful when students are particularly moved by a story or want additional information from the author. Letters should be revised and proofread prior to mailing, and a lengthy response time should be anticipated, as letters may have to be routed to the author through his or her publisher.

As an alternative to sending multiple letters, the class could draft a class letter, using chart paper, chalk board, or an overhead projector. With a class letter the teacher, along with the help from students, could revise and proofread the letter for the entire class' benefit prior to forwarded to the publisher.

Write a Review of the Story

Purpose

To allow students to demonstrate integration of their reading with their personal experiences

Materials

For demonstration

- (a) Overhead projector, marking pens, transparency paper or
- (b) Chart paper, marking pens, or
- (c) Chalk board, colored chalk or
- (d) Video tape review made by previous students

For students

- (a) Pencils
- (b) Paper for writing
- (c) Audio or video tape recording equipment (if desired)

Hints for implementation

Writing a review of a story where the good and bad points are highlighted can be an intimidating task for many students. One way to reduce the risk and encourage student participation is to reflect upon the story and generate dialogue. Students could work in small groups for this purpose. At the end of a predetermined amount of time, one student can present ideas from the group to the entire class. If members of the group could not reach consensus on the good and bad parts of the story, two spokes persons could present their views.

After discussion with a friend or within a small group, each student should have a good idea what type of information would be useful for a written review. As with other types of writing, this one could be revised, proofread, and published.

Responding to Literature Using Drama

For most students play acting has been a favorite pasttime since early childhood. They enjoy assuming the role of their parents, teacher, favorite actor, actress, or sports person. Performing in front of an audience can be intimidating for many, but it is an excellent method to demonstrate personal integration with a piece of literature. This method can be especially helpful for those who have trouble expressing themselves in written English.

There are several ways to make performing in front of a group more comfortable and less stressful. One way is for students to act indirectly through puppets. The puppets serve to draw attention away from the person holding the puppet. Another method is to use pantomime, because personal risk is diminished, because performers do not have to talk and already have the answer the audience is trying to guess. Music is another favorite for many children. Some students enjoy writing a song or rap and then performing it for the class. Risk can be reduce by allowing students to perform with a small group.

The following sample strategies will explore some of the alternatives available through drama. Again, it must

be remembered that these do not represent the full range of drama activities but merely a small sample.

Retell Favorite Part of the Story as a Skit Using Puppets

Purpose

To allow students to communicate their integration of their reading with their personal experiences without using writing

Materials

For demonstration

- (a) Handmade puppets supported by straws or sticks
- (b) Video tape review made by previous students

For students

- (a) Pencils
- (b) Paper (plain or construction)
- (c) Colored pencils or crayons
- (d) Scissors
- (e) Straws or sticks to support puppets
- (f) Video tape recording equipment (if desired)
- (g) Something to hide the students working the puppets

Hints for implementation

Students enjoy making their own puppets, and it is interesting to observe them at work deciding which characters to make in puppet form. Adequate practice time for their skits is essential before allowing them to perform. The teacher should visit the different groups as they work to ensure that practice time is well spent.

It is helpful if the classroom has a portable partial partition where the students can hide while performing with their puppets. A folding, partial

partition can be made easily from a large cardboard box which has been opened up and covered with butcher paper. When it is not needed, it can be folded and stored out of the way. Students who finish their skit preparation early or those who have chosen other response strategies could decorate the partition using butcher paper. They may want to produce a mural as decoration that can be used over and over or changed each time a puppet show is planned.

Video taping of drama productions is highly recommended. Not only does this lend a more serious tone to the activity but also the tapes can be instrumental for demonstrating progress or even the strategy to subsequent classes. An especially good use for video taping is when the teacher senses that practice sessions are not going well. A play back of a practice session where students obviously need more serious practice can provide students valuable feedback regarding their performance.

Retell a Part of the Story in Pantomime

Purpose

To allow students to communicate their integration of their reading with their personal experiences without using writing

Materials

For demonstration

- (a) No materials required or
- (b) Video tape review made by previous students

For students

- (a) No materials required
- (b) Video tape recording equipment (if desired)

Hints for implementation

Children of all ages love guessing games, and once introduced to pantomime, most will love it. Students will need to see it demonstrated, perhaps several times, before they feel comfortable performing.

Pantomime requires no materials and can be easily adapted to fill any time period, especially those awkward periods such as when an activity has ended a little too early, when the class has to wait a few minutes longer before leaving for an assembly program, when students are waiting for audio visual equipment to be set up, or when films or tapes are being rewound.

Write and Perform a Song or Rap

Purpose

To allow students to demonstrate integration of their reading with their personal experiences using writing as a memory jogger and drama as the primary method of communication

Materials

For demonstration

- (a) No materials required or
- (b) Video tape review made by previous students

For students

- (a) Paper
- (b) Pencils
- (c) Video tape recording equipment (if desired)

Hints for implementation

This is an especially good strategy for those students who are either musically talented or who are natural "hams" and love performing before the class. After the song or rap is written down and reviewed by the teacher, it may be helpful to allow each group some practice time away from the rest of the class. If this cannot be arranged during class time, perhaps students could practice during recess.

Retell Favorite Part as a Skit Using Student Actors/Actresses

Purpose

To allow students to demonstrate integration of their reading with their personal experiences using drama as the primary method of communication and art (props) and writing (outline of speaking parts) as the secondary

Materials

For demonstration

- (a) No materials required or
- (b) Video tape review made by previous students

For students

- (a) Paper
- (b) Pencils
- (c) Props (brought from home or made in school)
- (d) Video tape recording equipment (if desired)

Hints for implementation

It is helpful if the play is written out at least in some brief outline form before students begin their practice. The script can take the form of short phrases explaining who does what without the need to write out each part verbatim. Students can "ad lib" their parts well if they have a clear understanding from their group of their individual roles.

Students often get really absorbed in producing a skit, and preparation time would be endless without some type of time frames negotiated between the teacher and

the students. As with any project, some individuals and some groups will finish before others and could produce posters advertising the play, work on backdrops, or prepare charts listing the play's credits such as the main characters and director.

Writing as a communication tool

Writing can be a powerful tool for those who have a good command of the language and who are not afraid to express themselves. On the other hand it can be frightening and very risky to those who do not have good control of conventional English or for those who lack the self-confidence to express themselves through their writing. A person cannot write without making themselves vulnerable to unwanted scrutiny or criticism.

Although writing can be risky, it can be approached much more comfortably if one is better organized. The following section will explain how to better organize for more effective writing.

Organizing the clutter

Children are not especially neat organizers and many will need help in order to better focus their attention on the writing process. Teachers who have checked student desks prior to "open houses" or important events are fully aware of the filing system used by most students. A writing folder is especially helpful in holding and to some degree sorting the various stages of one's writing. The following organizational strategy is one example of how a writing folder can be made.

One Way to Prepare Writing Folders

Purpose

To assist students in organizing their writing papers materials so that they can better concentrate on the writing process

Materials

For demonstration

- (a) Copy of a completed file folder to show the students

For students

- (a) Paper
- (b) Pencils
- (c) File folders with two pockets or sections
- (d) Address labels (optional)

Hints for implementation

A file folder should be prepared for each student. Folders with a pocket on each side is best, as it allows students some sorting capability. The student's name should be placed on the cover and each pocket labeled as illustrated in Appendix 2.

Writing topics

The next important step in organizing for writing is to prepare a list of topics for writing. Nearly every teacher has heard students complain, "I can't think of anything to write." As a precursor to the actual writing it is important for students to make a list of topics they know something about. This helps to reduce the risk of writing, as they are writing about things they know the most about or things they enjoy doing. The form in Appendix 3 has been prepared to assist students in developing a list of potential writing topics. This list will serve only as a smorgasbord of "possible" topics from which the writer can choose.

In addition to making a personal list of potential writing topics, students may want to make a class list of controversial or current topics of high interest. The teacher should make a list of these on the chalk board or overhead projector as they are solicited and discussed by the students.

Additional topics for writing can be generated from interest surveys, from individual teacher-student conferences, from stories and discussions in class, and from outside influences such as television and movies.

One Way to Find Writing Topics

Purpose

To assist students in developing a list of potential writing topics

Materials

For demonstration

- (a) Chalk board and chalk or
- (b) Overhead projector and marking pens

For students

- (a) Form (Appendix 3)
- (b) Pencils

Hints for implementation

It may be helpful to have an open discussion before making list to allow students to discuss things they enjoy, things they are good at, and things which have a high interest for them. An effort should be made to make students comfortable with this activity so that they feel comfortable listing things which may or may not be popular with their peers. It should be emphasized that every student is good at something even if they know someone who is better.

Purpose for writing

The purpose for which one writes is extremely important and will, in fact, help define that individual's work. Many students see view writing as a means of completing work book assignments, or writing paragraphs for the teacher. If students are writing primarily for the teacher, they will be overly concerned with the trappings of writing, such as length requirements, rather than writing to communicate. People write to communicate, and this fact must be emphasized over and over to the students.

When writing is used as a means to communicate, students begin to view it in more powerful terms. Learning is a social activity, and so is writing. Real authors write to communicate their ideas. Real newspaper reporters write to communicate what they have observed. Real students have important thoughts and concepts and can also write to communicate real ideas they have. The following sample, Written Conversation, is a good way to illustrate this concept to the students.

Written Conversation

Purpose

To allow students to see that writing is a form of communication

Materials

For demonstration

- (a) Chalk board
- (b) Chalk

For students

- (a) Paper
- (b) Pencils

Hints for implementation

This strategy is adapted from the written conversation strategy described by Harste, Short, and Burke (1988). To demonstrate this strategy the teacher and a student should carry on a conversation without talking and using only the chalk board for writing. For the class activity provide a set period of time, such as 20 minutes, to move around the room and "talk" with whomever they choose. The only rule is that no one can use their mouth or hand signals.

After the designated time period is up, have the students return to their seats. Try to engage the students in a discussion which will allow them to speak of how they felt having to communicate using only writing

rather than oral communication. Ask them to compare this to the work of real authors who cannot speak orally to the readers.

The writing process

Rare is the individual who can produce a finished product on the first try; therefore for most people including professional authors, writing is a process of several steps before the final product is considered finished.

The writing process consists of at least five steps:

1. Prewriting (deciding what to write)
2. Writing the first draft (getting thoughts down on paper)
3. Revision (clarifying for meaning)
4. Proofreading (editing for syntax and semantics)
5. Publication (final product produced for others)

There are many ways to assist students with this process. The following pages will outline some sample strategies for supporting students and helping them become more self-reliant. By this time students should have writing folders and should have completed their personal list of possible writing topics.

Prewriting: Deciding What to Write

Purpose

To provide a means of supporting students as they determine what to write

Materials

For demonstration

- (a) Chalk board and chalk or
- (b) Overhead projector and marking pens

For students

- (a) Paper
- (b) Pencils
- (c) Writing folders

Hints for implementation

The demonstration is critical, as it is vital that emerging authors have a good notion how authors go about getting their first ideas on paper. The teacher might either make a list of ideas or draw a web to demonstrate how one might get started writing on a topic.

The most difficult thing about writing is the prewriting or the "getting started" phase. Many students have not had a real voice in their writing and will not feel completely comfortable about topics they have chosen, especially if their previous writing experiences have been to write on topics assigned by the teacher. For these students getting started will be especially difficult. Their personal list of possible topics must be available for this strategy.

Writing the First Draft: Getting the Ideas on Paper

Purpose

To allow students to demonstrate integration of their reading with their personal experiences

Materials

For demonstration

- (a) Chalk board and chalk or
- (b) Overhead projector and marking pens

For students

- (a) Paper
- (b) Pencils
- (c) Writing folders

Hints for implementation

The demonstration is critical, as it allows students to see how people really write. Students must be reminded that the focus here is "getting thoughts down on paper". Time will be provided later for correcting spelling and grammar. Also remind students to double space first drafts which will allow room for revision without completely recopying the draft. Let students know that it is alright for first drafts to be messy.

Discourage students from repeated efforts to start over with a fresh sheet of paper. Since first drafts are written with the objective of getting one's thoughts down on paper, it is not really fair to grade them for spelling and grammar.

Revising the First Draft: Improving Efforts to Communicate

Purpose

To allow students to receive input from their peers and to focus on the meaning of the writing piece

Materials

For demonstration

- (a) Chalk board and chalk or
- (b) Overhead projector and marking pens
- (c) Video tape of previous students revising

For students

- (a) Paper
- (b) Pencils
- (c) Writing folders

Hints for implementation

The revision portion of the writing process is usually a lot of fun for the students provided they feel comfortable sharing their work. Prior to having the students share their work with each other, it is important to demonstrate how this process works. This can be accomplished with just the teacher and one or two other students or several students may want to practice with the teacher during recess and perform a demonstration skit in front of the entire class. Later as students become more proficient in this process, a video tape can be made to document growth and for instruction with a different group of students.

It is important for the students to know that although others may suggest improvements to the piece of writing, the author is the sole owner of the piece and has the option to incorporate suggested changes or to disregard them.

During the revision process students must be careful not to hurt another classmates's feelings; therefore, put downs such as "Your writing stinks!" or "I think that is the stupidest story I've ever heard!" are definitely not allowed. Comments must be constructive, and most students have to be carefully instructed how to do this tactfully.

There are several ways to structure the revision process so that students can share their work in a risk-free setting. The more socially mature students can easily work in "authors' circles" composed of three to four students. In authors' circles each student brings to the group his or her first draft to read. Group members make constructive comments regarding the piece, and the author can take or leave any suggestions. To help insure participation from each group member and to avoid letting students take the easy way out by saying, "I think it sound OK like it is." each student should be required to make a constructive comment. One method is for each one to pay the author a compliment ("I really enjoyed the

part about ...") and then suggest some improvement such as "I would really like to know more about ..."

For students who are not socially mature enough to work in groups of three or four this process could be accomplished in pair groups; however, the feedback from one individual is not as effective as that received from two or three other classmates.

To help students focus on meaning, it might be helpful for the person helping with the revision to complete a form a revision/edition form as illustrated in Appendix 4. If the teacher is reading a student's writing, and it does not make sense, or the teacher suspects no revision or editing took place, the author and the students who helped with the revision and editing can be called into conference and the process explained and demonstrated.

The goals of the revision process are not only to give the author more support but also to help students take more responsibility for their own work. Sometimes when students know they may have to answer for their input or lack thereof during the revision process, they take more interest in it. During the writing of the first draft students may circle words they suspect of being misspelled, but they should not waste time during this step trying to look them up in a dictionary. The

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overriding concern during this phase of the writing process must be on how effectively the piece of writing conveys meaning to the reader.

Some students, especially those doing extensive revision, may need to rewrite their first drafts on another piece of paper in order to make it legible. Most students should have sufficient room, especially if they double or triple spaced their first drafts, to line out and fill in any extra information they may wish to add. It is helpful if students can avoid rewriting over and over as this merely adds extra time to the process and does not directly contribute to the thinking or communicating process for which writing was designed.

Proofreading the Revised Draft: Moving Toward Conventional English

Purpose

To support students as they make changes in their writing to facilitate its communication effectiveness

Materials

For demonstration

- (a) A first draft of a piece of writing
- (b) Chalk board and chalk or
- (c) Overhead projector and marking pens
- (d) Video tape of previous students revising (optional)

For students

- (a) Paper
- (b) Pencils
- (c) Dictionaries
- (d) Access to people who are good spellers
- (e) Writing folders

Hints for implementation

The proofreading step can be accomplished in the same group as the revision, but it is important that the students see these two steps as meeting different needs in the writing process. The form provided in Appendix 4 may be a useful for this process. Proofreading should not be accomplished prior to revision, since it might result in a waste of time, especially if the portion corrected was later deleted. It is the last step prior to making the final draft.

The primary purpose of proofreading is to catch those mistakes in spelling and grammar that detract from the writing's communication effectiveness. Additionally it provides another opportunity to check for meaning. Punctuation should be presented to students as a means of clarifying what they mean to say. As in the revision process, it is helpful for the teacher to know who helped proofread someone's paper and who might need to join the teacher-author conference.

Conferencing with Students: One on One

Purpose

To provide support tailored to each student's strengths and needs and to provide a basis for assessing growth

Materials

For demonstration

- (a) The student's first or revised draft
- (b) Table for the teacher and one to three students

For students

- (a) Author - his or her draft
- (b) Pencil
- (c) Dictionary

Hints for implementation

The conference period with the teacher is an important instructional time for the student and an equally important observation time for the teacher. Private conferences do take time, but with careful organization, unnecessary interruptions can be minimized and learning enhanced.

Teachers may choose to conference with students during preparation of or after completion of first drafts; however, it may be a more effective use of time to conference after the revision and proofreading steps are completed. At this point the author, as least theoretically, has done all he or she can to produce a good piece of writing. Additionally, conferencing after

the revision steps allows the teacher to bring into the conference other students who assisted with the revision and proofreading steps and who are already familiar with that particular piece of writing.

The conference time is a special good time where the teacher can focus on the individual author's strengths and needs. If an author presents a draft which demonstrates that a lot of areas are not under control such as expression of ideas, grammar, spelling, it will serve no constructive purpose for the teacher to mark every error in bright red ink. This will reinforce in the author's mind that he or she cannot write, and it will make writing the next time that much more difficult.

Instead of trying to highlight every conceivable error on the draft the teacher should read it through one to get a flavor of what the author is trying to say. Then using what is already known about that student, the teacher should help the student focus on one or possibly two critical areas. For example, the teacher might focus on the need to have each sentence make a complete thought. This might include the elimination of the word "and" between each phrase and the breaking down of the draft from one sentence into several sentences. At the next conference period, the teacher might check to see

that the student has this sentence writing strategy under control before addressing another of the student's needs.

Unless the class is very small, the teacher will need some means for recording informal comments regarding the progress of each student. This can be done with a separate file folder on each student, indexed three ring binder, or notes made on the revision/proofreading checklist (see Appendix 4).

Preparing the final Draft: Sharing or Publishing

Purpose

To allow students to communicate through writing with a larger audience

Materials

For demonstration

- (a) A revised and proofread draft of a piece of writing
- (b) Chalk board and chalk or
- (c) Overhead projector and marking pens
- (d) Video tape of previous students revising (optional)

For students

- (a) Paper
- (b) Pencils
- (c) Writing folders
- (d) Art supplies for publication or
- (e) Computer (optional)

Hints for implementation

If the true aim of writing is to communicate, then the final draft must be shared or published in order to communicate what the author intended. There are many ways this can be accomplished. Students can share their final pieces with a friend or within a small group or perhaps with the entire class. Additionally, students may choose to post their writing on an author's bulletin board for anyone to read.

Other ideas include the use of a computer and a simple word processor. Some students may choose to publish their work individually or with several friends

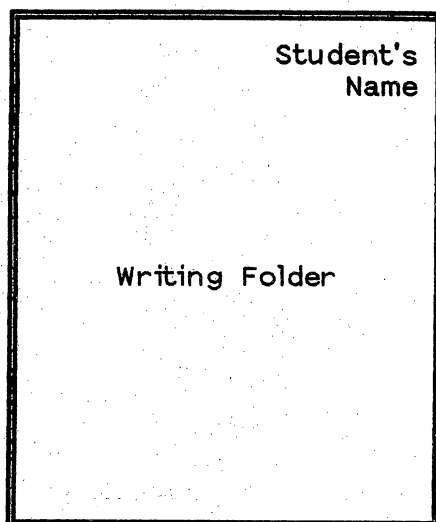
in a computerized, newspaper type format. For some types of writing a poster may be a good way to provide information and communicate with others. Frequently after students have published their pieces, they will be able to help think of ways to publish their work in methods acceptable to the class and to the teacher.

It is expected that teachers who used the sample strategies presented above will adapt them to meet the needs of their particular classrooms. No list of strategies could possibly be all inclusive, and they should serve only as a springboard for developing other whole language practices.

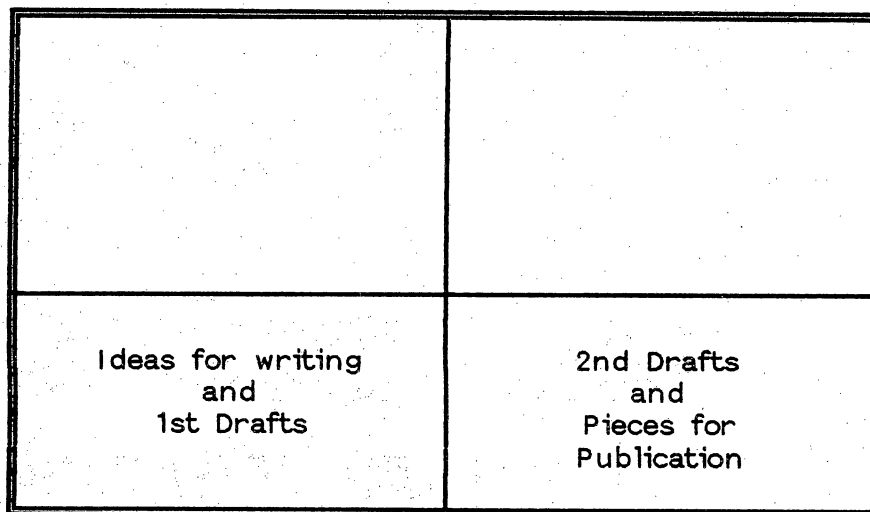
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Appendix 2
The Writing Folder



(example of front cover)



(opened file folder with a pocket on each side)

Appendix 3

Possible Writing Topics List (page 1)

NAME _____

DATE _____

A. IN MY SPARE TIME I ENJOY PLAYING

- (1) _____
- (2) _____
- (3) _____
- (4) _____
- (5) _____

B. A LOT OF PEOPLE DON'T REALIZE HOW GOOD I AM AT

- (1) _____
- (2) _____
- (3) _____
- (4) _____
- (5) _____

C. I AM INTERESTED IN LEARNING MORE ABOUT

- (1) _____
- (2) _____
- (3) _____
- (4) _____
- (5) _____

Possible Writing Topics List (page 2)

NAME _____

D. SOME "HOT TOPICS" OF INTEREST IN MY CLASS OR SCHOOL ARE:

- (1) _____
- (2) _____
- (3) _____
- (4) _____
- (5) _____

E. POSSIBLE TOPICS I THOUGHT ABOUT FROM

**** LISTENING TO STORIES ****

**** WATCHING TV****

**** WATCHING A MOVIE ****

**** SHARING WITH A FRIEND ****

**** OTHER SOURCES ****

- (1) _____
- (2) _____
- (3) _____
- (4) _____
- (5) _____
- (6) _____
- (7) _____
- (8) _____

Appendix 4
Writing Conference

NAME _____

DATE _____

WRITING TOPIC _____

REVISING - THE PERSON WHO HELPED ME LOOK FOR MEANING IN MY
WRITING WAS _____

Does the story make sense when the author reads it? YES NO

Does the story make sense when you read it? YES NO

EDITING - THE PERSON WHO HELPED ME WITH SPELLING AND PUNCTUATION IN MY
WRITING WAS _____

Are paragraphs indented? YES NO

Are all sentences incorrectly connected by "and" YES NO

Does each sentence contain a complete thought? YES NO

Does each sentence start with a capital letter? YES NO

Do sentences end correctly with periods,
question marks, or exclamation points? YES NO

Are words circled you think are misspelled? YES NO

- - - DO NOT WRITE BELOW THIS SPACE (FOR TEACHER ONLY) - - -

IS THERE EVIDENCE OF REVISION?

IS THERE EVIDENCE OF EDITING?

GOOD THINGS ABOUT THIS PIECE OF WRITING:

THINGS TO WORK ON:

OTHER COMMENTS:

Annotated Bibliography

The following selections will be helpful in establishing a personal whole language reference library.

Creating Classrooms for Authors, by Jerome C. Harste, Kathy G. Short, and Carolyn Burke (Portsmouth, NH: Heinemann, 1988).

These authors discuss how to establish and maintain writing in the classroom.

An Integrated Language Perspective in the Elementary School, by Christine C. Pappas, Barbara Z. Kiefer, and Linda S. Levstik (White Plains, NY: Longman).

These authors discuss the ways language can be integrated in the classroom as well as the classroom environment.

Invitations, by Regie Routman (Portsmouth, NH: Heinemann, 1991).

Hundreds of whole language ideas on everyday matters are discussed.

Whole Language: What's the Difference? by Carole Edelsky, Bess Altwerger, and Barbara Flores (Portsmouth, NH: Heinemann, 1991).

These noted authors dispell many of the myths regarding whole language theory and practices.

Writing, by Donald H. Graves (Portsmouth, NH: Heinemann, 1983).

Donald Graves has exceptional insight into children's writing, and he provides numerous helpful hints to support students in the writing process.